

B.B.C. TELEVISION

BBC-1

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"D R.

W H O

SERIAL 'R'

"The Chase"

Ep.1: 'The Executioners'

by Terry Nation

Producer .....	VERITY LAMBERT
Director .....	RICHARD MARTIN
Designers .....	RAYMOND CUSICK
	JOHN WOOD
Script Editor .....	DENNIS SPOONER
P.A. ....	ALAN MILLER
A.F.M. ....	IAN STRACHAN
Assistant .....	BARBARA CANNELL
Costume Supervisor .....	DAPHNE DARE
Make-up Supervisor .....	SONIA MARKHAM
T.M.1 .....	HOWARD KING
T.M.2 .....	DICKIE ASHMAN
Sound Supervisor .....	RAY ANGEL
Grams. Operator .....	CLIVE GIFFORD
Vision Mixer .....	CLIVE DOIG
Floor Assistant .....	TREVOR BECKETT
Crew .....	FOURTEEN

CAMERA REHEARSAL: FRIDAY, 30TH APRIL 1965 - RIVERSIDE 1

Camera rehearsal (with TK-29 from 10.30).	10.30 - 1.00 p.m.
LUNCH .....	1.00 - 2.00 p.m.
Camera rehearsal (with TK-42 from 4.15)..	2.00 - 7.00 p.m.
DINNER .....	7.00 - 8.00 p.m.
Line-up .....	8.00 - 8.30 p.m.
RECORDING: VT/4T/27163 .....	8.30 - 9.45 p.m.

TRANSMISSION: Saturday, 22nd May 1965 - 5.40-6.05 p.m. (BBC-1)

Technical Requirements:

Cam.1 - Mole Richardson crane 50, 35, 24, 16  
Cam.2 - Ring Ped. with 10:1 zoom  
Cam.3 - Ring Ped. with 10:1 zoom  
Cam.4 - Ring Ped. 35, 24, 16, 9 (with SFX Kaleidoscope)  
Cam.5 - Ring Ped. 35, 24

2 Booms  
1 Fishing rod  
1 Slung mic. to cover Daleks  
Ring oscillator  
Echo  
Music tapes

Telecine running on monitor in Tardis

Mole Richardson wind machine



C A S T

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Dr. Who .....	WILLIAM HARTNELL
Ian Chesterton .....	WILLIAM RUSSELL
Barbara Wright .....	JACQUELINE HILL
Vicki .....	MAUREEN O'BRIEN
Abraham Lincoln .....	ROBERT MARSDEN
Francis Bacon .....	ROGER HAMMOND
Queen Elizabeth I .....	VIVIENNE BENNETT
William Shakespeare .....	HUGH WALTERS
Television Announcer .....	RICHARD COE
Dalek Voices .....	PETER HAWKINS DAVID GRAHAM
Daleks .....	ROBERT JEWELL KEVIN MANSER JOHN SCOTT MARTIN GERALD TAYLOR
Mire Beast .....	JACK PITT



Page	Scene	Characters	Light	Cams/Booms	Shots
1	TELECINE 1 (25") Opening titles TK-29			S.O.F.	
1	TELECINE 2 Recap. from last ep. TK-42 s/i Title/Author slides			S.O.F. M.Q.1 M.Q.2	
1	A night sky of stars and planets (kaleidoscope) s/i model Tardis			4A (kaleidos- cope) 5A M.Q.2A	1-2
1-6	1. INT. TARDIS Lab Area/ Living Quarters (T/C Abraham Lincoln on monitor) TK-29: 1'35"	BARBARA VICKI IAN DR. WHO		2A-B, C1, 3A, A1 S.O.F.	3-7
6	TELECINE 3 Abraham Lincoln cont.			S.O.F.	7a
6-9	3. INT. TARDIS (T/C Queen Eliz./ Shakespeare/ Bacon on monitor) TK-29: 2'07"	DOCTOR WHO BARBARA VICKI IAN		3A, A1 M.Q.3 S.O.F.	8
9-10	TELECINE 4 Queen Elizabeth etc. cont.			S.O.F.	9
10-11	4. INT. TARDIS (T/C Tv. Announcer and Beatles on monitor) TK-29: 45"	BARBARA IAN DR. WHO VICKI		3A, A1 S.O.F.	10
11-11a	TELECINE 5 Beatles cont.			S.O.F.	
11a-12	5. INT. TARDIS	IAN BARBARA DR. WHO VICKI		3A, A1, 2B	10a-12
12	TELECINE 6 The Tardis mater- ialises on a a desert TK-29: 15"			Mute M.Q.4	12a
12	6. INT. TARDIS	IAN BARBARA DR. WHO VICKI		2B, A1	13

R E C O R D I N G

B R E A K

to set Tardis: strike doors  
& door flat



Page	Scene	Characters	Light	Cams/Booms	Shots
13	7. INT. TARDIS	DR. WHO BARBARA IAN VICKI	DAY	1A, A2	14
13	PHOTO CAPTION Two fiery twin suns burn in the sky			4A M.Q.5	15
13	8. EXT. DESERT	DR. WHO BARBARA IAN VICKI	"	1A, A2	16
13-14	TELECINE 7 Limitless desert TK-29: 31"	BARBARA (V.O.)		A2 mute	17
14-15	9. EXT. DESERT	VICKI DR. WHO IAN BARBARA	"	1A, A2	18
15	TELECINE 8 Vicki & Ian running up sanddune TK-29: 37"	VICKI IAN	"	mute (sound to be rec. dur. day)	19
15-16	10. EXT. DESERT	VICKI IAN	"	1B, B1 M.Q.6	20
16-18	10a. EXT. DESERT	BARBARA DR. WHO	"	5A, Fish	21
R E C O R D I N G P A U S E (for Barbara)					
19	11. INT. TARDIS (Daleks on scanner)	BARBARA DALEK SUPREME DALEKS 1-3 DR. WHO		3A, A1 2's picture on scanner M.Q.7	22
19-20	12. INT. DALEK CONTROL	DALEK SUPREME DALEK 1	"	2C, C2	23
20	13. INT. TARDIS (Daleks on scanner)	BARBARA DR. WHO DALEK SUPREME DALEKS 1-3	"	3A, A1 2's picture on scanner	24
20-21	14. INT. DALEK CONTROL	DALEK SUPREME DALEKS 1-3	"	2C-D, 4B, 62 M.Q.8	25-28
21	PHOTO CAPTION The Dalek time machine de-mat- erialises			5A	29
21	15. INT. TARDIS	DR. WHO BARBARA	"	3A, A1	30



Page	Scene	Characters	Light	Cams/Booms	Shots
22	<u>TELECINE 9</u> Ian & Vicki coming down sanddune <u>TK-29: 24"</u>	IAN VICKI		Mute (sound to be rec. dur. day)	31
22-24	16. EXT. DESERT	IAN VICKI	DAY starts to fade obvious- ly.	1B, B1  M.Q.9	32
24-25	17. EXT. DESERT	BARBARA DR. WHO	NIGHT	3A, A1  M.Q.10	33
25	18. INT. TUNNEL	IAN VICKI MIRE-BEAST	"	2E, 1A, B2	34
25	18a. EXT. DESERT	BARBARA DOCTOR WHO	"	5B, A2, 1A wind machine	35
25	19. EXT. DESERT	BARBARA DOCTOR WHO	"	3C, 5B, A2	36
R E C O R D I N G                      B R E A K                      to cover Dr. & Barbara and strike Tardis					
26	20. EXT. DESERT	DR. WHO BARBARA	DAY starts fairly dark. Grows quickly to full light.	1B, A2	37
26	<u>TELECINE 10</u> Still shot of fossils in desert <u>TK-29: 13"</u>			mute  M.Q.11	38
26-27	21. EXT. DESERT	BARBARA DR. WHO	"	1B, A2	39
27	<u>TELECINE 11</u> A Dalek pushing its way out of a sanddune  s/i Slide: Next Episode THE DEATH OF TIME	DALEK		mute	40
27-28	ROLLER CAPTION PRODUCER/DIRECTOR SLIDES			4	



"DOCTOR WHO"

Serial R

EPISODE 1: 'The Executioners'

by

Terry Nation

VT CLOCK (VT/4T/27163)

RUN TK-29

FADE UP

TELECINE 1 (TK-29)

Opening titles (25")

S.O.F.

RUN TK-42

FADE OUT

FADE UP

TELECINE 2 (TK-42)

The space sky.

S.O.F.

Zoom in on one planet

M.Q.1  
Galaxy 9"

A Dalek watching a control  
panel of flashing lights

DALEK VOICE: Our greatest enemies  
have left the Planet Xeros. They  
are once again in time and space.

S/I SLIDE: 'The Executioners'

M.Q.1a 4"

S/I SLIDE: Written by  
TERRY NATION

DALEK SUPREME: They cannot  
escape. Our time machine will  
soon follow them. They will  
be exterminated. Exterminated.  
Exterminated!!

M.Q.2 18"

END TELECINE

M.Q.2A 12"

1. 4 A 24  
Kaleidoscope  
shot of stars

S/I

2. 5 A 24  
Model shot of  
TARDIS

3. 3 A  
2/S DOCTOR/VICKI, 1. INT. TARDIS. LAB. AREA.

BOOM C1

(2 next -  
CU IAN)



(DOCTOR WHO AND  
VICKI KNEEL BY  
THE TIME-SPACE  
VISUALIZER.  
THE DOCTOR HAS  
A SCREWDRIVER  
AND IS FIXING  
THE MACHINE.  
VICKI WHISTLES.)

DOCTOR WHO: Stop whistling,  
dear.

(VICKI STOPS)

VICKI: When is it going to  
be finished?

(THE DOCTOR MUMBLES  
THROUGH A MOUTH  
FULL OF SCREWS.

VICKI PICKS UP  
A PUNCHCARD,  
SQUINTS THROUGH  
IT AND WHISTLES)

DOCTOR WHO: Will you stop  
whistling, child!

VICKI: Well, can I help?

DOCTOR: Yes, by making yourself  
scarce!

(VICKI KNOCKS  
SCREWDRIVER ON  
TO FLOOR.

DOCTOR REACTS.

VICKI WANDERS  
THROUGH LIVING  
QUARTERS TO IAN,/  
WHO IS READING  
"MONSTERS FROM  
OUTER SPACE".

4.     2     A  
         CU IAN

PULL BACK to  
let VICKI in R.

VICKI: What are you reading?

IAN: (MUMBLES)

VICKI: Is it good?

(3 next - Wide 2/S  
E-S V./DOCTOR)



PUSH IN to POS.B  
with VICKI, letting  
IAN out L. and  
BARBARA in R.

HOLD VICKI/BARBARA  
in WIDE 2/S

IAN: A bit far-fetched.

VICKI: Oh - all right!

(VICKI WANDERS BACK  
TO BARBARA, WHO IS  
KNEELING ON THE  
FLOOR, FIXING A  
DRESS)

VICKI: I'm redundant about here.

BARBARA: Are you? Oh, no.

VICKI: I am a useless person.

(SHE SITS ON CORNER  
OF BED, WHICH TIPS  
UP AND THROWS A  
TRAY OF COFFEE ON  
TO THE FLOOR OVER  
THE DRESS)

VICKI: What was it?

BARBARA: It was a dress for you.

5. 3 A  
WIDE 2/S TIME-SPACE  
VISUALIZER/DOCTOR

(THE DOCTOR IS MAKING  
ADJUSTMENTS TO THE  
T.-S.V. HE PRESSES  
A SWITCH. THE MACHINE  
STARTS TO GLOW, AND  
IT GIVES A GENTLE HUM  
WHICH STARTS TO BUILD  
UP INTO AN EAR-  
SHATTERING ELECTRONIC  
SCREAM.)

6. 2 B  
CU IAN

ZOOM OUT, letting  
VICKI & BARBARA  
in R. of F.

PAN them R. through  
doors.

BARBARA AND VICKI  
REACT AND STARE  
TOWARDS THE MACHINE.

IAN LEAPS TO HIS  
FEET AND CROSSES/  
TO THE DOCTOR, WHO  
IS FRANTICALLY  
TRYING TO COUNTER  
THE SOUND BY TURNING  
SCREWS)

7. 3 A  
5/S BARBARA/VICKI/  
IAN/T.-S.V./DOCTOR

DOCTOR WHO: Out of my way, dear  
boy ... get out of my way ...

(THE DOCTOR SHOVES  
IAN ASIDE)

(Telecine next)

IAN: What's the matter with it?



DOCTOR WHO: What? What?  
What?

IAN: I said, what's the trouble?

BARBARA: Turn it off ....

(THE DOCTOR FINDS  
THE RIGHT SCREW  
AND TWISTS. THE  
SCREAM SUBSIDES  
TO A GENTLE HUM)

That's better.

IAN: You trying to deafen us,  
Doctor?

DOCTOR WHO: Deafen? No, no,  
no, dear boy ... Just an  
unfortunate juxtaposition of  
the sonic rectifier and the  
lineal amplifier.

IAN: Oh - of course! I should  
have known at once.

BARBARA: Just what is this  
machine, Doctor?

DOCTOR WHO: I told you, Barbara -  
a time-space visualizer ...

BARBARA: Apart from making that  
terrible noise, what does it do?

DOCTOR WHO: It converts neutrons  
of light energy into electrical  
impulses.

IAN: Oh good ... I've always  
wanted one of those ...

DOCTOR WHO: Do I detect a hint  
of sarcasm, Chesterton?

IAN: I'm sorry, Doctor, but  
you rattle off explanations that  
would have baffled Einstein and  
expect us to know all about them.

DOCTOR WHO: Very well. I'll quote  
you Venderman's Law. "Mass is  
absorbed by light. Therefore,  
light has mass and energy".

(Telecine next)



(VICKI SPEAKS,  
AS THOUGH QUOTING  
FROM A WELL  
REMEMBERED  
LESSON)

VICKI: The energy of  
a light neutron is equal to  
the energy of the mass it  
absorbes

DOCTOR WHO: (BEAMING) Splendid  
child. Splendid.

VICKI: It's quite simple  
really ... it just means that  
anything that ever happened  
anywhere in the Universe, is  
recorded in light neutrons.

DOCTOR WHO: I couldn't have  
put it better myself, child.

VICKI: You know, when I left  
Earth, scientists were trying to  
invent a machine that would  
convert the energy  
from light neutrons into  
electrical impulses. Then we  
could just switch on, and  
see any event in history.

BARBARA: You mean a sort of time-  
television?

DOCTOR WHO: And that's exactly  
what this is ...

VICKI: No! Why didn't you tell me?  
I could have helped. Does it work?

DOCTOR: Of course it works! (HE  
CROSSES TO IAN) Chesterton can I  
distract you from you cowboys and  
indians? I'll give  
you a demonstration. Now come  
along Chesterton ... think of an  
event in history ...

(Telecine next)



(7 on 3)

IAN: All right ... I've got one .. now, what do you need to know?

DOCTOR WHO: First of all the place ...

IAN: Well that's easy ... Earth.

STANDBY TK-29

(THE DOCTOR MOVES  
TO THE CONTROL  
PANEL.

ON IT IS A LONG  
VERTICAL LIST OF  
PLANET NAMES.  
THE DOCTOR MOVES  
A POINTER TO  
EARTH)

DOCTOR WHO: Next, the geographical location, date, and time.

The date is

IAN: November 19th, 1863.

(THE DOCTOR  
SELECTS THESE  
DATES ON A  
SET OF ROTATING  
DISCS)

The place -

IAN: Pennsylvania, in the U.S.A.

DOCTOR WHO: Right.

(DOCTOR WHO  
FLIPS THROUGH  
A CROWDED FILING  
DRAWER BENEATH  
THE MACHINE AND  
FINALLY PULLS OUT  
A CARD ABOUT A  
FOOT SQUARE ON  
WHICH IS A MAP  
OF PENNSYLVANIA.

(Telecine next)



HE PLACES IT ON  
THE RACK NEAR THE  
INSTRUMENTS)

RUN TK-29

(to come up  
on monitor  
in Tardis)

(THEY GATHER AROUND  
THE SCREEN OF THE  
MACHINE AS IT STARTS  
TO FLASH AND BURSTS  
OF UNINTELLIGIBLE  
SOUNDS EMIT FROM THE  
LOUDSPEAKER. THE  
DOCTOR WORKS A DIAL

(T/C dur: 1'35")

ON THE SCREEN APPEARS  
ABRAHAM LINCOLN)

LINCOLN: Fourscore and seven  
years ago our fathers brought  
forth upon this continent a new  
nation, conceived in liberty,  
and dedicated to the proposition  
that all men are created equal.

BARBARA: Abraham Lincoln!

IAN: That's what I asked for -  
the Gettysburg address.

ZOOM IN on  
monitor

ON  
7e. TELECINE 3 (TK-29) cont.  
Continue Lincoln  
giving the Gettysburg  
address.

LINCOLN: Now we are engaged in  
a great civil war, / testing  
whether that nation, or any  
nation so conceived and so  
dedicated, can long endure. We  
are met on a great battlefield  
of that war. We have come to  
dedicate a portion of that field  
as a final resting place for  
those who gave their lives that  
that nation might live. It is  
altogether fitting and proper  
that we should do so, but in a  
larger sense we cannot dedicate,  
we cannot consecrate, we cannot  
hallow this ground.

END TELECINE

8. 3 A  
5/S a/b

2. INT. TARDIS.

/BOOM A1/

(DOCTOR WHO TURNS  
HIS CONTROL AND  
THE PICTURE FADES)

(Telecine next)



(8 on 3)

STANDBY TK-29

BARBARA: Can I choose something, Doctor?

IAN: Do you know that when he was making that original speech....Did you

VICKI: Oh yes ... and me ... know please ... can I? that?

DOCTOR WHO: All in good time ... You can both have a turn. Come along, Barbara .

(BARBARA  
WHISPERS TO  
THE DOCTOR)

BARBARA: Have you got it?

IAN: Oh? What?

(BARBARA WORKS  
THE CONTROLS.

VICKI IS VERY  
EAGER)

VICKI: Come on ... tell us ...

RUN TK-29  
to come up  
on monitor

BARBARA: You'll see in a minute ...

(THEY ALL TURN  
AND WATCH THE  
SCREEN IN  
SILENCE.

THE SCREEN  
BLURS, FLICKERS,  
AND BABBLES OF  
UNINTELLIGIBLE  
SOUNDS ISSUE  
FROM THE SPEAKER.

SLOWLY IN ON  
SCREEN TO FULL  
FRAME.

(Telecine next)



(T/C dur: 2'07")

WITH DIFFICULTY,  
A PICTURE RESOLVES  
ITSELF

M.Q.3 13"

IT SHOWS QUEEN  
ELIZABETH I  
SEATED, WITH  
FRANCIS BACON  
STANDING ON  
HER RIGHT.

DIALOGUE ON TELECINE:

BACON: And I implore your majesty,  
you must not allow this, this  
scribbler, to insult Sir John  
Oldcastle.

QUEEN ELIZABETH: Sir Francis, we  
are well aware of what must be done.  
Is he here?

BACON: He is within, Your Majesty.  
With your leave I .....

DIALOGUE OVER THE ABOVE:

VICKI: Who's that?

IAN: Queen Elizabeth the First.

VICKI: Who's the man?

BARBARA: Sh! Wait and see.

ON TELECINE:

(BACON Xs CAM. R. TO  
L. TO MEET  
SHAKESPEARE IN FRONT  
OF DRAPE L. FGD.  
CAM. TRACKS BACK AND  
PANS L. TO TAKE IN  
SHAKESPEARE AND  
LOSE THE QUEEN)

SHAKESPEARE: Is the Queen angry,  
sire? It was only a jest.

BACON: She has graciously granted  
you an audience.

(THEY HURRY IN.  
SHAKESPEARE KNEELS  
BEFORE THE QUEEN)



(8 on 3)  
with T/C  
on monitor

IN STUDIO:

IAN: Shakespeare. The other  
one must be Francis Bacon.

ZOOM IN to screen

9. ON  
TELECINE 4 (TK-29) SHAKESPEARE: Oh, oh, Your  
Majesty.

QUEEN ELIZABETH: Master Shakespeare  
you are aware of the concern that  
your character of Falstaff has  
caused to Sir John Oldcastle?

BACON: It is so obviously he.

SHAKESPEARE: Er - yes - well - er  
I can explain, your Majesty.

ELIZABETH: You admit it, then?

SHAKESPEARE: Yes, your Majesty.

ELIZABETH: Good. Think no more  
of it. We found it very amusing.  
Tell me, have you plans for  
writing another play on him?

SHAKESPEARE: No. No, I haven't,  
your Majesty.

ELIZABETH: That's a pity. But  
it doesn't matter. We have an  
idea that may be of service.  
You will write a play of Falstaff  
in love - there! does that not  
fire your imagination?

SHAKESPEARE: A happy idea, your  
Majesty - yes.

ELIZABETH: Then away with you,  
Will, and take up your pen.

(THEY EXIT, BACON L.,  
SHAKESPEARE R. CAM.  
PANS L. TO TAKE IN  
2/S BACON/SHAKESPEARE  
IN FRONT OF DRAPE)

(3 next - 4/S)



(9 on T/C)

BACON: I too have an idea that you may wish to use. The history of Hamlet, Prince of Denmark.

SHAKESPEARE: I'm afraid not, sire.

BACON: Do you know the story, then?

SHAKESPEARE: I assure you, my lord, it would not quite be in my style.

BACON: Oh, very well then ....

(SHAKESPEARE CROSSES  
CAM. L. TO R. AND  
EXITS)

BACON: Scribbler!

(CAM. HOLDS ON BACON)

END TELECINE

10. 3 A  
4/S

4. INT. TARDIS.

(THE SCREEN FADES  
AND STARTS TO FLASH  
AND HUM.)

STANDBY TK-29

IAN: Did you find out what you wanted to know?

BARBARA: Nothing. I just wanted to see Elizabeth's Court.

IAN: Old Bacon looked a bit miserable.

(Telecine next)



(10 on 3)

(THERE IS A SUDDEN  
ROAR OF SOUND FROM  
THE LOUDSPEAKER.

BARBARA, IAN, AND  
DOCTOR WHO WHEEL  
ROUND TO STARE AT  
THE SCREEN)

ANNOUNCER: (OVER) This is the BBC.  
Our next programme is due to start  
in just under one minute.

RUN TK-29  
to come up  
on monitor

BARBARA: Vicki, what year have you  
got on that?

(VICKI GLANCES AT  
THE DIALS)

VICKI: 1965.

IAN: You're picking up a Television  
Programme.

VICKI: Sshh! I want to watch.

(THEY ALL TURN  
TO LOOK AT THE  
SCREEN

(T/C take 45")

IT SHOWS THE INTERIOR  
OF A TELEVISION STUDIO.)

ON TELECINE:

wait for it, kids -

ANNOUNCER: Yes -here it is -/- its  
Top of the Pops!

ANNOUNCER: And here singing their  
latest Number One Hit - (wait for

10a. TELECINE 5 (TK-29) VICKI: It's the Beatles! /

The Beatles singing  
'A Ticket to Ride'

(3 next - Tight  
shot monitor)



(10a on T/C)

Song continues  
for "

END TELECINE

(TK-29 may need to run on)

10a. 3 A  
TIGHT SHOT 5. INT. TARDIS.  
MONITOR

FAST ZOOM OUT,  
letting in IAN/  
BARBARA/DOCTOR/  
VICKI

(IAN, BARBARA, AND  
DOCTOR WHO LOOK  
AT ONE ANOTHER)

11. 2 B  
TIGHT 3/S BARBARA/  
IAN/VICKI  
IAN: Don't tell me you've heard of  
then... /

VICKI: Of course I have - I've  
been to their memorial theatre at  
Liverpool. /

11a. 3 A  
2/S IAN/BARBARA

(A HIGH-PITCHED  
ELECTRONIC BLEEP  
SOUNDS FROM THE  
CONTROLS OF THE  
TARDIS. DOCTOR WHO  
HURRIES TO THE  
CONTROLS)

STANDBY TK-29

11b. 2 B  
MCU VICKI  
BARBARA: What did you think of them,  
Vicki? /

VICKI: All right - I didn't realise  
they played classical music. /

12. 3 A  
3/S IAN/BARBARA/  
VICKI

BARBARA: Classical Music.

ZOOM OUT to let  
DOCTOR in R.

IAN: Styles change, Barbara - styles  
change.

DOCTOR: Turn that thing off, child -  
we're landing.

RUN TK-29

Let them all out  
L.

(IAN AND BARBARA FOLLOW  
DOCTOR WHO TO THE CON-  
TROLS. WE SEE VICKI  
TURN A SWITCH AND MOVE  
TO JOIN THEM)

(Telecine 6  
next)



(12 on 3)

ZOOM IN on T.-S.V.  
as VICKI leaves  
frame

(THERE IS A  
CLOSE-UP OF  
THE T.-S.V.

THE SCREEN IS  
FLASHING A  
REGULAR PATTERN.)

M.Q.4 23"

12a. TELECINE 6 (TK-29) Dur: 15"

A fossilized arm  
sticks up from  
the desert.

TARDIS materialises  
fgd. R. of fossil,  
light flashing.

END TELECINE

13. 2 B

LOW MS DOCTOR  
looking into  
Cam.

6. INT. TARDIS.

(DOCTOR WHO IS  
LOOKING INTO  
CAMERA LENS AS  
IF IT WERE A  
METER. THEN HE  
SWITCHES JUST  
BELOW CAM.)

PULL UP as DOCTOR  
turns, letting in  
VICKI/IAN/BARBARA

DOCTOR WHO: Everything's  
perfectly all right. Oxygen high ...  
Gravity a little greater than  
Earth ....

(DOORS OPEN)

---

2 TO C

R E C O R D I N G

B R E A K

A TO 2

Set Tardis : Strike doors and door flat

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14. SC 1 A 35 BOOM A2  
V. HIGH 4/S  
BARBARA/DOCTOR/ 7. INT. TARDIS. DAY.  
IAN/VICKI  
BARBARA: It's very hot here.

STANDBY TK-29

(DOCTOR WHO  
LOOKS UP AT  
THE SKY)

DOCTOR WHO: And small wonder  
... look at that.

15. 4 A M.Q.5 15"  
PHOTO CAPTION: Sizzle  
Two fiery twin suns theme  
burn in the sky.  
END PHOTO CAPTION

(THEY ALL LOOK  
UP SHIELDING  
THEIR EYES AS  
THEY DO SO)

16. 1 A 35 BOOM A2  
a/b 8. EXT. DESERT. DAY.

(PRINCIPALS  
LOOK AWAY  
FROM THE SUNS,  
SQUINTING)

DOCTOR WHO: Mm - two suns.  
Moving very quickly, too.  
I imagine days and nights are  
very short here.

RUN TK-29

VICKI: Doctor, can we explore?

BARBARA: Doesn't look like  
there's much here. (STARING  
OFF)

17. TELECINE 7 (Dur: 31")

Limitless desert.  
Establish.  
Pan L. to R.  
BARBARA speaks, her  
voice over:

(1 next - a/b)



(17 on T/C)

BARBARA: Just miles and miles of sand.

END TELECINE

✓

18. 1 A  
a/b

BOOM A2

9. EXT. DESERT. DAY.

TRACK BACK,  
holding them

VICKI: But you don't know for sure.  
I mean, just over that sand dune  
there may be a city, or a space  
station, or anything!

DOCTOR: The child's like me -  
always wants to know what's at the  
other side of the hill...

VICKI: (VERY FIRM) And I'm going  
to find out, too!

(VICKI STARTS TO  
MOVE OFF)

BARBARA: Vicki! Come back....

DOCTOR: Chesterton - go with her...  
here - take this Tardis- see you don't  
get lost. finder,

(IAN IS A LITTLE  
RELUCTANT, BUT  
HE NODS), TAKES  
THE COMPASS AND  
GOES)

IAN: All right (SHOUTS) I'm coming,  
Vicki. But we're only going to look  
over the ridge!

BARBARA: Come on!

IAN: I'm coming. Hang on Christopher Colum-  
VICKI: (OFF) Yes - of course - bus!  
Come on!

(IAN MOVES OUT OF  
SHOT.

BARBARA, AS HE GOES,  
SAYS)

(Telecine 8 next)



SC

(18 on 1)

- 15 -

RUN TK-29

BARBARA: I'll stay with the  
Doctor.

19. TELECINE 8 (TK-29) Dur: 37" IAN: (OVER) All right - we  
won't be long ... /

VICKI running up a  
sanddune. IAN  
following. He catches  
her up.

(Sound to be  
rec. during  
the day)

1 TO B

END TELECINE

MIX TO

20. 1 B LOW L. 2/S 10 . EXT. DESERT. DAY. BOOM B1  
VICKI/IAN

(NEW ANGLE.

THERE IS A DARK  
IRREGULAR STAIN  
ON THE SAND. IT  
GLISTENS WETLY)

VICKI: (OFF. OVER) Ian ...  
over here ... come and look  
at this.

(VICKI MOVES  
INTO SHOT AND  
KNEELS BESIDE  
THE STAIN.  
SHE REACHES OUT  
A CAUTIOUS HAND  
AND TOUCHES IT.  
WITHDRAWS HER  
HAND QUICKLY  
WITH A GRIMACE  
OF DISTASTE)

Ughhhh.

(5 next - Loose 2/S  
DOCTOR/BARBARA)

- 15 -



IAN: You know this thing of  
the Doctor's? It works.

VICKI: Never mind that. Look  
at this.

IAN: What is it?

VICKI: Look!

(IAN PUTS OUT A  
HAND TO TOUCH  
IT, AND SMELLS  
IT.)

IAN: At least it's not an  
acid pool.

VICKI: That makes a change.  
Look ... there's more of it over  
there ... and beyond that ...  
there's a sort of trail...

IAN: It's probably blood.

VICKI: Let's see where it leads.

(THEY MOVE AWAY)

M.Q.6 12"  
Mire beast

21. 5 A 24

LOOSE 2/S

DOCTOR/BARBARA

10a. EXT. DESERT. DAY.

/Fishing rod/

(BARBARA AND DOCTOR  
WHO HAVE LAID OUT  
SHEETS OR BLANKETS  
IN THE SAND.

BARBARA LIES DOWN,  
BASKING IN THE SUN)

BARBARA: Mmm - it's warm.  
I suppose with two suns I'll  
get brown twice as quickly.

DOCTOR WHO: Yes ... or sunstroke...

(Recording Pause next)



BARBARA: I don't know, Doctor - why is it that you always look at the dangerous side of a situation - even sun-bathing?

DOCTOR: Do I? Yes, I suppose I do ...

BARBARA: You've been travelling around too long, that's the truth of it.

DOCTOR: Oh, I think I'm the best judge of that.

BARBARA: Just how many years have you been time-travelling, Doctor? Before we met you in that London junk-yard?

DOCTOR: How can anyone measure time when we are constantly breaking its rules?

BARBARA: Well, I know/how long we've been with you....

DOCTOR: Do you, Barbara? In Earth years?

BARBARA: Er ... yes,... it must be, well ... er...

DOCTOR: Exactly, exactly..

BARBARA: You haven't got any sun-tan lotion in the ship, have you, Doctor?

DOCTOR: Er -- no. ....

BARBARA: I never took a holiday without it at home...

DOCTOR: Home? Do you mean London?

(Recording Pause next)



BARBARA: Yes, I remember once taking a holiday in Cornwall. It was meant to be a rest. In fact, we never got to Cornwall. Our car broke down outside Exeter and we were taken in tow by a circus lorry bound for Fishguard. Before we knew where we were, we landed up in Ireland with a troupe of performing seals.

DOCTOR: Sounds a fishy story to me! Does it seem a long time ago?

BARBARA: Yes, it does - years and years, and years....

DOCTOR: Yes ... Perhaps it is about time I tried to repair the Tardis - and take you home ....

(THE DOCTOR HUMS  
TO HIMSELF  
"HOME, SWEET HOME".

THERE IS THE SOUND  
OF A HIGH-FITCHED  
ELECTRONIC WHINE)

BARBARA: What's that awful noise?

DOCTOR WHO: Awful noise? Not a nice thing to say about my singing!

BARBARA: No, not that awful noise... the other one....listen.

DOCTOR WHO: Oh. Hm. Yes, yes. Sounds like the Time-Space Visualizer  
Barbara, my dear... would you switch it off. Mm? Thank you.

(BARBARA CROSSES  
TO THE TARDIS AND  
GOES INSIDE.

THE DOCTOR HUMS AGAIN)

Awful noise, indeed! Huh! I could charm nightingales out of the trees.



22. 3 A  
LS T.-S.V.

/BOOM A1/

11. INT. TARDIS. DAY.

(BARBARA CROSSES  
TO THE TIME-SPACE  
VISUALIZER.

THE SCREEN IS GIVING  
A SERIES OF FLASHES.

FROM THE LOUD-SPEAKER  
COMES A RATTLE OF  
STATIC. IT CLEARS)

DALEK: (PRE-REC.) The Supreme  
Dalek is ready to receive your  
report.

(MORE STATIC.

THE SCREEN CLEARS  
TO SHOW THE DALEK  
CONTROL ROOM.)

2 C  
DALEK CONTROL ROOM

Showing on scanner

BARBARA: Doctor! ... Doctor,  
come quickly!!!

DALEK: (REC.) The report is ready.

(THE DOCTOR HUSTLES  
IN)

DOCTOR WHO: What is it, what  
is it ...? Can't I relax for  
even ...

(HE STOPS SHORT)

Daleks!!!

M.Q.7 5"

23. 2 C  
WIDE SHOT  
DALEKS ALL

/BOOM C2/

12. INT. DALEK CONTROL. DAY.

(3 next - 3/S  
T.-S.V./BARBARA/DOCTOR)



(23 on 2)  
 Wide shot  
 Daleks all

(SOUND PRE-  
 REC) DALEK SUPREME: Give your report.

DALEK: Our time machine has  
 been completed.

DALEK SUPREME: The operation  
 will proceed at once. The  
 movement scanners have  
 located the enemy time machine  
 Tardis.

(THE SUPREME  
 DALEK INDICATES  
 THE SCREEN)

DALEKS: Tardis, Tardis, Tardis....

24.	3	A	3/S T.-S.V./ BARBARA/DOCTOR	13. INT. TARDIS. DAY.	/BOOM A1/
	2	C	Dalek Control on screen	(WE SEE THE DALEK SCENE CONTINUE ON THE SCREEN)	

BARBARA: Doctor ... He said  
 the Tardis. And look ... on  
 their screen ... that's us !!

DOCTOR: Even more important  
 ... he referred to the Tardis  
 as the enemy time machine ...

25.	2	C	MS DALEK SUPREME	14. INT. DALEK CONTROL. DAY.	/BOOM C2/
-----	---	---	---------------------	------------------------------	-----------

(4 next -  
 LS DALEKS)



DALEK SOUND  
PRE-REC.

DALEK SUPREME: At present, it lies in the Sagaro Desert of the Planet Aridius.

FAST ZOOM OUT

DALEK: We await command.

DALEK SUPREME: The Doctor and the three humans delayed our conquest of Earth.

DALEK: Daleks cannot be defeated.

DALEK: To defy Daleks is death.

DALEK: They will pay for their crime.

DALEKS: Anihilate! Anihilate! Anihilate!

DALEK SUPREME: The assassination group will embark at once in our time machine. They will pursue the humans through all eternity. They must be destroyed. M.Q.8 10"  
Exterminate them.  
Exterminate. Exterminate.  
Exterminate.

26. 4 B 35  
LS DALEKS

27. 2 D  
SIDE SHOT of  
DALEKS entering  
DARDIS

(DALEKS FILE TO  
THE TIME MACHINE  
AND SEVERAL ENTER.  
THE DOORS CLOSE)

28. 4 B 35  
a/b

MIX TO

29. 5 A  
CAPTION: Empty set

30. 3 A  
2/S BARBARA/DOCTOR

/BOOM A1/

15. INT. TARDIS. DAY.

STANDBY TK-29

(DOCTOR WHO MOVES  
TO TURN OFF THE  
T.-S.V.)

(Telecine 9 next)



DOCTOR WHO: This machine of mine only picks up things that have happened in the past ....

BARBARA: That means the Daleks are already on their way here...

DOCTOR: Or worse ... are here already... and you heard their orders. We are to be exterminated!

BARBARA: Can we get away from them?

RUN TK-29

DOCTOR: Yes, yes, yes, I think so - but we must find Chesterton, and the child ... and we may have very little time!

(THEY HURRY TOWARDS  
THE DOOR)

31. TELECINE 9 (TK-29) Dur: 24"

IAN & VICKI clamber  
down the sanddunes  
towards the cam.

END TELECINE

32. 1 B 50

BOOM B1

WIDE SHOT of  
R. side of desert. 16. EXT. DESERT. DAY.

2 TO E

(VICKI FALLS  
DOWN, LAUGHING,  
IN THE SAND)

Let IAN/VICKI  
in R.

VICKI: The trail just ends ....

IAN: Yes - and we've come a  
long way from the Tardis..

If you look at the sun through your  
VICKI: /you've got twenty fingers hand  
instead of ten.

I suppose we should start back,  
Ian. The others'll only worry  
about us.

IAN: Yes.

VICKI: The sand over here look very  
(THEY BRUSH AWAY  
THE SAND) hard.

(3 next - Low  
Wide LS BARBARA)



(32 on 1)

IAN: (cont) Look at that ...  
like glass ...

VICKI: It's the same over  
here ... It's very hard ...

(THE LIGHT STARTS  
TO FADE QUITE  
OBVIOUSLY.)

VICKI: It's getting dark ...

IAN: Yes - it's the speed of  
those suns, just like the  
doctor said ...

VICKI: We really had better go  
back.

IAN There's something here.  
A fossil or something.

(IAN KNEELS AND  
CLEARS A BIGGER  
PATCH.)

' INDEED THERE IS  
A LIGHT  
EMANATING, FROM  
IT.

JUST A GENTLE GLOW

IAN STARTS TO RISE  
AND CATCHES HIS HAND  
IN THE HANDLE AND  
ATTRACTS VICKI'S  
ATTENTION TO IT.)

(3 next - Low  
Wide LS BARBARA)



IAN: It's a handle.

VICKI: The ring in the field!

IAN: What do you mean? The ring in the field?

VICKI: It was when I was young. Near where I lived there was a field with a big castle in it. A great, huge castle it was, and in the middle of the field there was this ring. And we always used to say that if we pulled that ring the drawbridge of the castle would come down, but we never did pull it.

IAN: Vicki, there are no drawbridges round here.

VICKI: Well, something's going to happen if we pull that thing.

IAN: Well, do you want me to pull it or not?

VICKI: All right, go on. Try turning it.

(IAN PULLS THE  
HANDLE.  
NOTHING HAPPENS.)

IAN: There you are. No drawbridges.

(THEY START TO  
WALK AWAY WHEN  
THEY HEAR THE  
TRAP DOOR OPEN

VICKI SHRIEKS.  
THEY PEER DOWN)

VICKI: Steps.

(3 next - LOW WIDE  
LS BARBARA)



(IAN PULLS THE  
HANDLE. IT COMES  
AWAY IN HIS HAND.  
NOTHING HAPPENS.

THEY START TO MOVE  
AWAY. THEY GO BACK  
TO THE HOLE. IAN  
THROWS A STONE DOWN  
IT. WE HEAR IT  
BOUNCE AWAY.  
IAN PUTS HIS HAND  
DOWN: FINDS SOME  
SLIME)

IAN: Look here! . M.Q.9 12"  
Danger  
rising to  
mire beast

(VICKI STARTS TO  
CLIMB DOWN AND  
FINDS THE STEPS.  
THEN SLIPS)

IAN: That smell again!

VICKI: It must lead somewhere.

IAN: Spooky, isn't it?

VICKI: Come on.

(THEY START TO WALK  
DOWN)

33. 3

LOW WIDE LS  
BARBARA

17. EXT. DESERT. NIGHT.

BOOM AY

BARBARA: Ian! Vicki!

Ian!

Nothing.

Let DOCTOR in L.

(N.B. shoot off  
Police Box)

DOCTOR: This wretched wind is  
wiping out their tracks.  
It is cold too.

(THE WIND BUILDING  
UP)

(2 next - Low  
wide 2/S VICKI/IAN)



BARBARA: Let's get back to the ship.

DOCTOR: No, no, no... this way...

BARBARA: It was this way ... I remember...

DOCTOR: You are wrong, my dear...  
... I have the directional instincts of a homing pigeon...  
Now come along, follow me.

M.Q.10 10"  
Mire building  
to high wind

34. 2 E LOW WIDE 2/S VICKI/IAN 18. INT. TUNNEL. NIGHT. /BOOM B2/

3 TO C

(VICKI AND IAN AT THE MOUTH OF THE TUNNEL. THEY START TO ENTER. WE SEE A TENTACLE WHIP OUT BEHIND THEM AND CLOSE THE TRAP. VICKI FALLS AS SHE TURNS)

35. 1 A LS Left of desert  
Let BARBARA & DOCTOR in L.  
HOLD them to CU and let them out R.  
S/I  
5 B Noisy picture (sandstorm effect)  
18a. EXT. DESERT. NIGHT.

36. 3 C WIDE 2/S L. of TARDIS DOCTOR/BARBARA 19. EXT. DESERT. NIGHT. /boom a2/  
S/I  
5 B a/b  
(THE DOCTOR AND BARBARA CROUCHED IN THE SAND COVERING THEIR MOUTHS AND GESTURING TO EACH OTHER)

1 TO B

R E C O R D I N G

B R E A K (to cover Dr. & Barbara and strike Tardis)



STANDBY TK-29

37. 1 B 50

/BOOM A2/

HIGH SHOT of  
L.H. DESERT

20. EXT. DESERT. DAY.

DOCTOR/BARBARA  
emerging

RUN TK-29

(OPENS FAIRLY  
DARK. GROWS  
QUICKLY TO FULL  
LIGHT.

DOCTOR WHO RISES  
FROM THE SAND AND  
BENDS TO HELP  
BARBARA)

BARBARA: Doctor ... it's all  
changed. The whole landscape's  
changed.

M.Q.11 19"  
Cool beat

38. TELECINE 10 (TK-29) Dur: 13"

Fossils in the  
desert

END TELECINE

39. 1 B 50

/BOOM A2/

a/b

21. EXT. DESERT. DAY.

STANDBY TK-29

BARBARA: Tardis.... There's  
no sign of the/ it's gone...✓

DOCTOR: The sandstorm must  
have buried it.

BARBARA: But where ... one  
stretch of sand looks exactly  
like another.

DOCTOR: We'd better continue the  
search. It's going to be very  
hot again soon. and we have no  
shade or water.

(THEY MOVE OFF)

RUN TK-29

DOCTOR: Get down...

BARBARA: What is it?

(Telecine 11 next)



DOCTOR: There... straight ahead.

WHIP PAN R.

40. TELECINE 11 (TK-29) Dur:55"

The sand is banked up.  
It starts to quake,  
falls away, and a  
DALEK pushes his way  
out and advances to  
cam.

S/I SLIDE: Next Episode

THE DEATH OF TIME

END TELECINE

41. 4

ROLLER CAPTION:

Dr. Who  
WILLIAM HARTNELL

Ian Chesterton  
WILLIAM RUSSELL

Barbara Wright  
JACQUELINE HILL

Vicki  
MAUREEN O'BRIEN

Abraham Lincoln  
ROBERT MARSDEN

Francis Bacon  
ROGER HAMMOND

Queen Elizabeth I  
VIVIENNE BENNETT

William Shakespeare  
HUGH WALTERS

Television Announcer  
RICHARD COE

Dalek Voices  
PETER HAWKINS  
DAVID GRAHAM

Daleks  
ROBERT JEWELL  
KEVIN MANSER  
JOHN SCOTT MARTIN  
GERALD TAYLOR

Mire Beast  
JACK PITT

Title music by RON GRAINER and  
the BBC Radiophonic Workshop

Incidental music composed and  
conducted by DUDLEY SIMPSON



(on Roller - Cam.4) - 28 -

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Directed by  
RICHARD MARTIN  
BBC tv

F A D E   S O U N D   A N D   V I S I O N